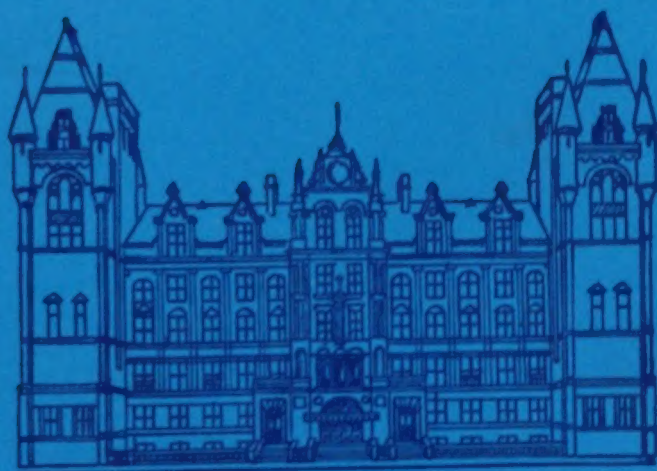


ROYAL COLLEGE OF MUSIC MAGAZINE

MAY 1979

VOLUME 75, No. 2

20th Century Ensemble Tenth Anniversary Number



THE RCM MAGAZINE

FOUNDED 1904

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THE R C M MAGAZINE

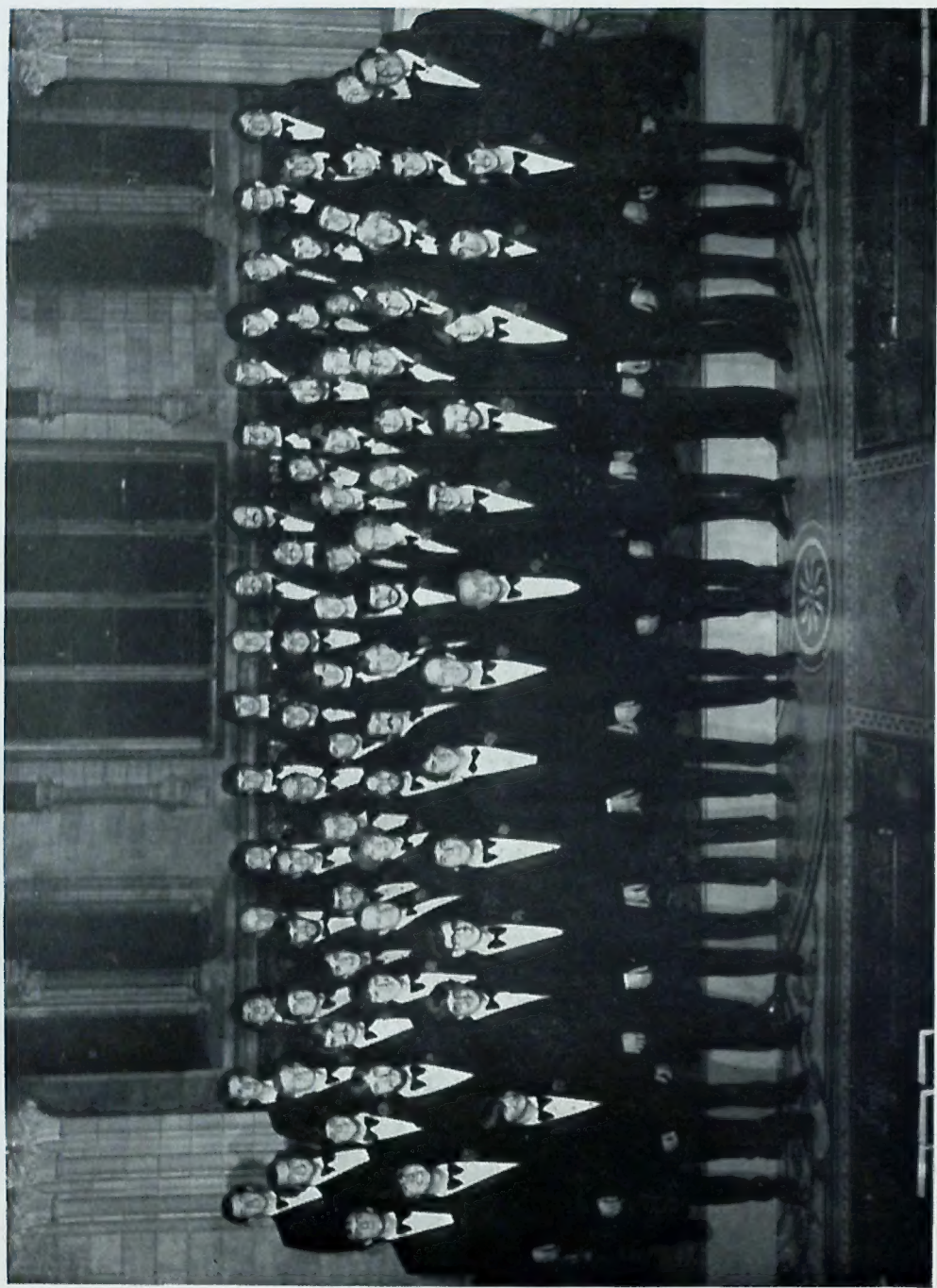
A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC,
AND THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but
the Spirit giveth life.*

Volume 75, No. 2, 1979

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Cornell University Glee Club, U.S.A.

EDITORIAL

THE PATCH OF GRASS

We are writing this in mid-January in the year 1979. Do you remember it? You do? Trains aren't running on Tuesdays and Thursdays; lorry-drivers, dustmen, hospital porters, water-works people, school caretakers, and others so much more useful than ourselves, are in various stages of going on strike. Outside our study window the snow is copiously falling—not those rectangular flakes, damp, effete and transitory, but those diamond-shaped ones, little and vicious, which lie, and drift, and persist.

But no matter.

In our mind's eye it is high summer. It is the College lunch hour, and the patch of grass outside the professors' dining-room is strewn with our students. There they gracefully sprawl—it is impossible in their age-group not to sprawl gracefully—soaking up the sunshine, restless, gossiping, laughing, just like any gathering of young men and women. Then, not for the first time, we find ourselves pondering in amazement on the sheer abundance of disciplined anatomy out there. Lungs, lips, larynxes, fingers, feet (oh! and wrists for the percussion players) have been given—'dedicated' is too solemn a word—to the making of musical sounds, for a working life-time, no less. From devoted teaching through the Associated Board grades, via school orchestras and choirs, and possibly foreign tours they arrive, eighteen years old, at our conservatoire. By now music is something they have to do, like espousing a particular spouse, or becoming a Roman Catholic, or writing a symphony. They have set their feet on an uphill path and they must get on with it, driven by a demon, and with no promise whatever of a bed of roses at the end of it.

What can we offer them?

Looking back on our own student days, it seems that apart from the simple friendliness of our teachers it was the odd inspired word or phrase, uttered from the depths of experience, which helped us along our way.

"Play that as a *languid* triplet."

"Don't be in such a hurry to get to the barline."

"Make us wait for that ornament."

Such words of guidance, perhaps spoken on a darkling Friday afternoon in mid-winter, can suggest poise in place of busyness, control in place of hazard, and in the practice-room "steady as you go, chum!" when you come to a hairy bit.

The great pianist Walter Giesecking, on tour in North America, was approached by a splendid young player who (as do we all) was having stern difficulty in balancing the tone of that ineffable G major chord which opens Beethoven's Fourth Piano Concerto.

"Asseyez-vous, mon brave."

The young man sat at the keyboard. Giesecking leaned over the piano, smiled and said:

"Doucement, eh?"

The boy's hands descended on that hushed chord. Master and pupil grinned at each other. It would never again go wrong. One word, and a person, and an occasion, had done it.

It is drawing near to two o'clock. The patch of grass heaves. Shirts are put on and tucked in, skirts and jeans are dusted down, and the next musical appointments are kept with professional punctuality.

" . . . O ye gifted ones, follow your calling, for however various your talents may be, ye can have but one calling; follow resolutely the one straight path before you, it is that of your good angel; let neither obstacles nor temptations induce you to leave it; bound along if you can; if not, on hands and knees follow it, perish in it, if needful; but ye need not fear that; no one ever yet died in the true path of his calling before he had attained the pinnacle. Turn into other paths, and for a momentary advantage or gratification ye have sold your inheritance, your immortality." (George Borrow: *Lavengro*.)

"Snooker and a jar of ale after First Band, Dave?"

"Sure, O.K."

May God walk with all of them, each and every one.

Postscript

The patch of grass, once we can see it when our students have heaved themselves off it, is observed to be neatly trimmed and sensitively mown. It is tended by Afonso Quintino, who is Portuguese and has been with us for some dozen years. He cherishes a very black moustache, a sixteen-year-old daughter, a gleaming smile, a wicked eye, and green fingers. He sees to the flower-beds and does things with geraniums in the greenhouse. Alfie is one more of those who spend a lot of time and imagination adding to the beauty of this place.

Hon. Ed.

DIRECTOR'S ADDRESS

I am going to speak to you today on a subject about which all professional musicians and music students should be well informed:—
The copying of music and the copyright law

Most of what I say will be based upon a document which has been prepared recently by representatives of many of our leading National musical bodies, including the principal U.K. music publishers, the Music Colleges and other educational establishments, and professional and amateur performing organisations.

Those representatives have met on a number of occasions to discuss the law of copyright as it affects music users and to draft what they themselves describe as a *Code of Fair Practice*. They have produced a document which it is hoped will be acceptable to all copyright owners and at the same time beneficial to users of copyright music.

Many people do not understand clearly the extent of copyright. It may be fairly obvious that a piece of music is in itself copyright during the life of the composer and for 50 years afterwards, but it may not be quite so obvious that there can be a separate and similar copyright where words are used; that there can be another copyright in the arrangement of the music; that there can be another copyright in the edition; and, not least, that there can be a copyright in the layout which belongs to the publisher. These various kinds of copyright can exist together (for example, the vocal score of an opera will involve the copyright of the composer for the music, the copyright of the librettist for the words, the copyright of the editor who has made the vocal score reduction from the Composer's full score, and the copyright of the publisher in the image of the printed vocal score. Furthermore, these various copyrights do not necessarily run for the same length of time), or alternatively any one of these copyrights is still a copyright, by itself and quite independently. It is only if it is absolutely clear that there is no element of copyright whatever in a piece of music or publication that one is safely entitled to make one's own copies of it.

The only situation in which photocopying of *copyright* music is permitted by the law is where it is carried out by a "prescribed" library (there are not many libraries so "prescribed" by the Department of Trade) and then only in the circumstances laid down by the 1956 Copyright Act. Otherwise photocopying of copyright music is generally illegal.

If copies are made in breach of copyright, then the copyright owner can sue for damages, and if it can be shown that the infringement was wilful, or done for gain, then the damages can be very substantial. However it is usually of much more serious concern that a person having to pay damages will nearly always have to pay the costs of the legal action in addition to the damages, and costs in a quite straightforward action can easily run into four figures. In one

instance the Music Publishers Association felt obliged to take such an action against a choir director for photocopying published material which he needed for his choir but preferred not to purchase, and substantial damages were obtained.

Legal sanctions are not a real solution, though an indifference to them would have consequences which most fair-minded people would regret. One of the marks of civilised communities is the recognition of the concept of copyright: that is the need to protect the livelihoods of those members of the community who are gifted with creative thought, whether they are painters or writers or composers. Copyright gives a property and ownership in what they create, which can then not be used in any way without their proper remuneration. To ignore these rights is to rob these creative artists of their right to make a living. Another consequence of illegal copying is that less and less music is available in print, because it ceases to be a worthwhile activity for publishers, who turn their attention to other fields. In recent years this has not been just a likelihood but a fact, which most music users have experienced. How often have you yourselves found that a piece of music which you need is out of print?

Copyright owners recognise that photocopying machines do serve a very valuable purpose in many circumstances, provided that their use is not abused, and they accept that a literal and strict interpretation of the law will not always produce a result which is reasonable or appeals to common sense. The document entitled "A Code of Fair Practice" to which I have referred attempts to introduce reasonableness into the present-day situation, while appealing to the goodwill and sense of fair play traditionally shown by the vast majority of music users. Of those who offend, it is thought that most do so because they have not stopped to think about the matter.

I myself am convinced that much illegal copying is undertaken in innocence. That conviction is based upon personal experience, for some time ago I was invited to attend a Carol Concert at which some little arrangements of mine were being performed. After the concert I was very flattered to find a queue (I hope that is the right word to describe two or three people!) asking for my autograph on their copies of my Carol arrangements. My pleasure and pride were slightly diminished when I noticed that they all produced photocopies of the published carol arrangements.

If I have lost a few pence through illegal copying of a few arrangements, I hate to think of the thousands of pounds lost by those who depend upon composition for their livelihood.

The authors of the Code of Fair Practice with regard to the copying of music begin by stating two general principles:

1. Copyright owners (i.e. composers and their publishers) recognise the need of musicians and students for reasonable access to copyright material so that their music may be widely performed and studied.

2. At the same time, composers and their publishers must be properly compensated for their work, so that the economic incentive and means for the creation and publication of music continue to exist. It follows that *photocopying in order to evade hire or purchase will always be wrong.*

They then go on to list circumstances under which copies may be made:—

Most British publishers have agreed that notwithstanding the Copyright Act 1956 they will not institute proceedings if copies are made in certain circumstances in respect of music published and printed in the U.K.

[Provided that whenever such a copy is made it must bear on the first page of the music the copyright line (e.g. © Copyright 1978 by XYZ Music Co. Ltd., London) which appears at the beginning of the work together with a note of the date of a specific permission where this has been given. This information should be written by hand where necessary on the original from which the copy is to be made.]

These are the circumstances under which copies can be made:—

1. *Emergencies.* Music which has been lost or damaged when it is too late to replace it by purchase or hire before a pre-arranged concert may be copied, provided that:
 - (a) if it is available on sale, a replacement is purchased as soon as possible thereafter, when the copy made will be destroyed, or
 - (b) if the work is on hire, the copy made is returned with the other hire material to the owner after the performance.
2. *Competitions.* Any person entering for a public music competition in a class for which there is no set work (i.e. own choice) may make one copy only of the piece which they are to perform for the Adjudicator *provided that they have purchased their own copy or copies for performance.* Such copy is to be destroyed by the Adjudicator immediately after the competition.
3. *Study and Research.* Students or teachers may make copies of short excerpts of music works *provided that it is for study only.* A short excerpt is defined as being *less than a performable unit of music, and copying whole movements or whole works is expressly forbidden under this section.*
4. *Orchestra and Band Parts.* In the case of works published either for orchestra or for band, and where parts are not sold or hired individually but only in sets, copies of *extra parts* may be made under certain provisions.
5. *Hired Orchestral Works.* If an orchestra is likely to hire a work again on a future occasion, it may make one copy of each of the string parts for future reference in order to retain a record of the bowing and fingering marks used by that orchestra. The total number of copies so made may not exceed five, and such copies may not be used for reproduction.

6. *Out of print.* If a work published and printed in the UK by one of the publishers (party to the Code) appears to be out of print, any person or organisation wishing to use that work should give notice to the publisher of this. The publisher shall then within 2 weeks of receipt of the notice inform that person or organisation of the terms on which the publisher is either able to supply it or will allow copies to be made.

Notes:

- (a) If the publisher allows the other person to make his own copies, that person should expect to pay a reasonable fee for the facility since the publisher will usually have an obligation to pay the composer a royalty.
- (b) It may very occasionally happen that the publisher will refuse permission to reproduce because the work has been deliberately withdrawn either at the request of the composer or for copyright reasons; such refusal will not entitle a user to make copies.

Non-supply

If a person or organisation has ordered music from a U.K. dealer or publisher and it has not been supplied within one month of the order date, that person or organisation should give notice to the publisher requiring him to supply within a further two weeks or give permission to make the necessary copies on payment of a reasonable fee.

Extracts from Complete Editions

If a person or organisation wishes to use a whole work which is only published as a small part of a complete edition, and which is not published separately, notice may be given to the publisher who may either offer to provide such separate publication on given terms or allow copies to be made on payment of a reasonable fee. This section shall only apply to cases where the copy is less than 10% of the published volume.

[Notes:

- (a) This section applies only to complete editions of a reference nature where each volume contains a number of complete works. It is not intended to apply to performing editions in which a number of similar works may be collected.

Opera Choruses

Where no separate chorus part for an operatic work is available either on sale or for hire the chorus material may be copied from the vocal score under certain conditions.]

Other Permissions

These may be granted at the discretion of Publishers if application is made.

The authors of the Code then proceed to remind us of the

Prohibitions.

These are stated simply to emphasise some of the provisions of the Copyright Act 1956, and to stress that the 'Permissions' do not extend to them.

1. Copying in order to evade the hire or purchase of music.
2. Copying works supplied on approval or for inspection.
3. Copying whole works or complete movements.
4. Copying works which have been obtained on hire.
5. Copying to make anthologies from various publications.
6. Selling, lending or hiring any copies which have been made under the 'Permissions' section.

This code does not attempt to deal with this subject, of arranging and adapting which requires the specific agreement of the copyright owner: There may be no objection in the case of much popular music provided that permission is obtained and a reasonable fee paid if requested, but serious music often raises other considerations: the composer or his publisher may refuse because the composer does not want the structure or scoring of his work to be altered; it is his work, and the law does give him this right.

It will be realized from what I have said that in granting immunity from prosecution for infringement of the Copyright Laws under certain circumstances, the leading U.K. Music Publishers have made significant concessions to all users of copyright music, and not least to those engaged in musical study. It is up to all of us who may benefit from these concessions to play our part in adhering to the Code of Fair Practice.

Accordingly when copies of the Code have been received by the College, they will be distributed widely and permission to make use of any photo-copying machine possessed by the College will only be given to those who have signed a declaration to the effect *that they have read the Code and undertake to abide by its terms.*

Last term we celebrated the centenary of the birth of Frank Bridge with a special lecture followed by a concert devoted to two of his Chamber Works. At the end of this term we shall hear his orchestral work *Enter Spring*.

During the coming term we shall also mark the centenary of the birth of three other distinguished men who have had close association with this College:—

First, the late Sir Thomas Beecham, one of the great conductors of all time, whose life's work will be assessed in a lecture by Mr Ralph Nicholson entitled "*Sir Thomas Beecham, Man and Musician*".

Secondly, the late John Ireland who entered this College at the age of 14 to study under Stanford and who subsequently became a composer of importance. His cantata "These things shall be" will be performed by the RCM Chorus and First Orchestra.

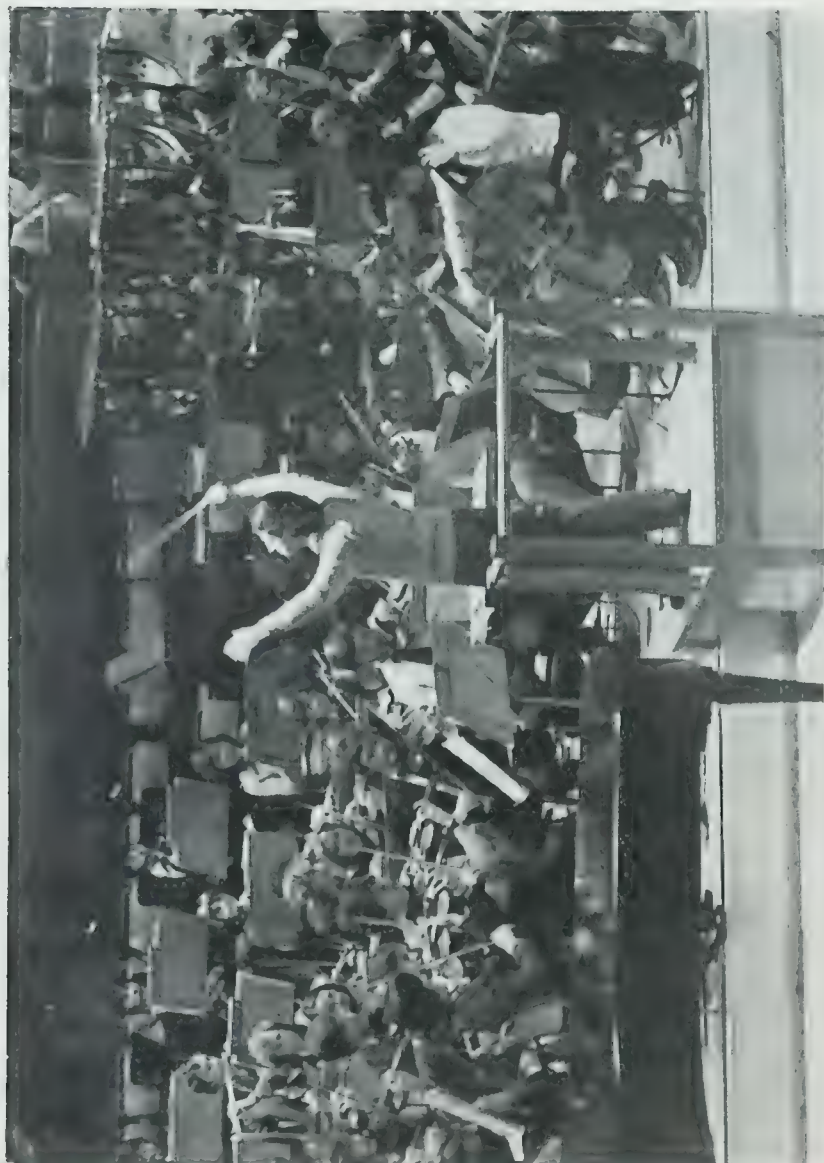
Thirdly, Sir Robert Mayer, honoured Vice-President of this College, who has probably done more than anyone living today to help young people to appreciate music and to develop their talents to the full.

It is appropriate that the concert in Sir Robert's honour in June should include the Brahms Violin Concerto, for that work was composed in the year in which Sir Robert was born, and incidentally Sir Robert had piano lessons from Brahms.

On 3rd May the successful conclusion of the Junior Department Appeal will be marked by an Orchestral Concert given by the Junior Department First Orchestra in the Royal Albert Hall in the presence of H.R.H. Princess Alexandra. I hope that many members of the College will be able to support the Junior Department on that important occasion, and witness, if they have not already had the opportunity to do so, the remarkably high standard of playing achieved by that orchestra under Christopher Adey.

I now wish to welcome Mr. John Lill, who has generously accepted an invitation to play Beethoven's Hammerklavier Sonata this afternoon. John Lill won a Scholarship to the College from the Junior Department and soon after leaving the College won the first prize in the 1970 Tschaikovsky Competition in Moscow. He became a Fellow of the College in July 1970.

We are all delighted that next July he will receive an Honorary Doctorate of Music from Exeter University.



*Riccardo Muti, conductor-in-chief of the Philharmonia
Orchestra, works with our students.*

COLLEGE NOTES AND NEWS

Sir Adrian Boult at ninety has been involved with College as student, professor, conductor, member of Council, counsellor and friend for most of the span of his long life, and there's no point in our doing sums, quoting dates, or doing anything at all except spurring him on to three figures (his 'ton!') and giving him our love. He would be the first to agree that the profession has brought him his ups and downs. But the constant contrapuntal threads running through his career have been humility, expressed in terms of generous aid to young aspirants, complete lack of 'side' in the company of his orchestral and choral colleagues, and a majestic command of great music. Somewhere within that visionary face there is a pure unobstructed view of the path the music should follow. He waves his magic wand—and we float out into the night saying "Of course! Of course!" What more could one ask of a performer? There's not a musician in the entire length and breadth of the country who will not conjure up the name—and the sight—of this most distinguished colleague without a smile of affection and a warmth in the heart.

JAMES WHITEHEAD

Since two distinguished Collegians, Ralph Nicholson and Harvey Phillips, have sent us memoirs (unbeknown to each other) of the cellist Jimmy Whitehead who died recently aged 67, it would seem sensible to make a "conflation" of both contributions. Both, for instance tell the same story:

Ralph: "... and on another occasion we were all listening in to a broadcast by his great friend 'the other Jimmy' with whom he was so often confused—both fair haired, both pupils of Ivor ('Jimmy') James, and both called James—Jim Phillips. At the end of the broadcast the announcer said: 'You have been listening to a recital given by James Whitehead.' Jimmy Whitehead's comment was 'Eh, what a pal!'"

Harvey: "... I had better explain why I had to change my name to Harvey. I had just finished a broadcast in Bristol in 1939 when the announcer said 'you have been listening to James Whitehead.' Jimmy W. heard it in London with his wife Nora, and in his broad North Country accent said 'Eh, what a pal!'"

Ralph: "... Soon after the war Jimmy was responsible for engaging the personnel of all the string players for the newly-formed Philharmonia Orchestra. He also gained some notoriety in the newspapers (with full-length photographs) when, while playing a 'contemporary' trio at Wigmore Hall, he decided he could take this sort of music no longer, and with a parting 'I cannot play this thing!' he walked off the platform in disgust."

Harvey: "... Jimmy was a very fine cellist indeed, and it was a pity that he decided to move first to Switzerland and then to Australia, which meant that we had few opportunities of hearing him or seeing him."

Ralph: "... his great joy must have been his regular games of golf with Sir Donald Bradman, even after the early warnings of his heart condition."

Harvey: "... recently I had a long letter from Nora in which she said there had been many tributes to him with special broadcasts and concerts."

Ralph: "... a great musician, personality, and a distinguished product of the College."

On 6th March, 1979, Dr George Thalben-Ball, CBE, completed 60 years of unbroken service as organist of the Temple Church. George was a former Scholar of the College and a member of staff. Our Director and Herbert Howells took part in a BBC Radio 4 programme in which tribute was paid to him. (It was noised abroad in our young days that George was the first Englishman to play the third piano concerto of Rachmaninov. We are quite certain he could, be it a long way from "Hear my Prayer", but we are ready to be corrected. Letters of protest are welcome. Hon. Ed.).

Sylvia Spencer (1923-1930) the oboist, died on September 17th, 1978 aged getting on for 70, and that's enough about that. She was witty, sardonic and totally delightful, and the Hon. Ed. has no intention of requesting an obituary. John Russell writes: "During my undergraduate days in Newcastle Sylvia was a sort of resident oboist with us. She played in the Bach Passion music, the Mass, in chamber music and in recital. She involved herself with us students, in the Union building, in our strolls around the campus, and we all loved her. She played her oboe all day for us, and sometimes late at night. One late session, at the digs of Sidney Newman (then in charge of music), she flirted outrageously with the distinguished pianist Harold Samuel, who had dropped by to play the Goldberg Variations. During the finale of the Mozart Oboe Quartet she raised her oboe and blew at him. We sat on Sidney's floor and watched Harold beginning to undulate like a cobra—no mean effort for such a stocky little man. Afterwards he retaliated by playing a Bach Invention with his hands behind his back, reciting "O Mistress Mine" to Sylvia, with not altogether simulated ardour.

She married a Mr Anderson from Scotland, and years later I found in my GRSM class at the College a Nicola Anderson. She looked so like Sylvia that I burst out laughing in her face."

A handsomely-produced brochure about Sylvia is in the Parry Room Library, where it can be looked at.

In a recent Obituary column of the Daily Telegraph there appeared the following: "Cecil Edith Dixon. Aged 87, at Knightsbridge. Professor of Piano and Accompaniment, Royal College of Music. 'Aunt Sophie' of first Children's Hour programmes. MBE 1939."

Jack Wallen has delved, and has found that Miss Dixon studied Piano and Singing with us from 1915 to 1920, winning the Hopkinson Medals (Silver and Gold) in 1917 and 1918. And she was a professor from 1921 to 1940.

But be all that as it may.

To us, in the very early days of the wireless, she seemed to be sitting, all day long, at the piano, ready to fill in. When "continuity" was not the highly professional affair it is now, there Cecil Dixon was, to play us a tune—Grieg, Palmgren, Sinding, Scriabin—between Mabel Constanduros and Tommy Handley; Stainless Stephen and Stuart Hibbert. Good gracious! We never thought we'd be recalling those far-distant times when gentle miniature piano music crept in our ears, via our earphones, beautifying our formative years while we did our prep.

"And that was Cecil Dixon playing . . .".

How she ever got any teaching done we cannot imagine.

The Cornell University Glee Club (several tons of affable and melodious young American manhood) came and sang to us in January. Their visit reminded us of our previous Director, Sir Keith Falkner, who for some ten years was teaching singing there. Their picture is our frontispiece.

Later that month, on the 22nd, a lecture-recital, American Piano Music Of Our Century, was given by Dr Charles Timbrell. Dr Timbrell is a professor of piano at Howard University and the American University, Washington, D.C. He also brought with him a most informative list of contemporary American piano music, which can be consulted in the Parry Room Library.

"It comes to something when the Twentieth Century Ensemble of the Royal College of Music can upstage all the London orchestras by presenting the UK premier of a major Stockhausen work, one already eight years old. Yet this is what happened in the deftly planned tenth anniversary concert by this ensemble. Moreover, the Stockhausen was set alongside of two classics—Varèse's *Octandre* and Janacek's *Sinfonietta*—and a symphony by an interesting middle-of-the-road figure, Bernard Stevens. Clearly, what we need is not a million-pound orchestra but a course in programme-planning for orchestral managers, based at the RCM." Thus wrote the *Guardian* on 23rd March. This impressive concert is reported elsewhere by Richard Blackford, and our three members of staff, Lawrence Casserley Edwin Roxburgh and Stephen Savage who devised and performed the programme have been persuaded to write an account of the ensemble. Lawrence's contribution is of sufficient weight and thoroughness to warrant more space than can be afforded it in this issue, so he has readily agreed to let it go forward to the Autumn number. From the Editorial Chair we venture to offer the three of them and the students who have co-operated in ten years of exploration and adventure our humble thanks, our warmest congratulations, and our best wishes for a prosperous future. (We haven't been so moved for many years as we were by those cosmic sounds of the Stockhausen piece).

Lectures were given on 8th and 15th January by Eric Shanes, who spoke on Music and Painting, and on 12th February by James

Blades, a talk entitled 'Then and Now—On becoming a professional'.

Our orchestras have been out and about. On 4th February the First Chamber Orchestra visited the Abbey Hall, Abingdon, where they played a repeat of their programme for 2nd February. The Second Chamber Orchestra played in Speech Hall, Cranleigh School on 10th February. Conducted by John Forster, they included works by Mozart, Gounod, Delius and Schubert; and Kathryn Stott, who did so well in the recent Leeds International Piano Competition, joined them in Beethoven's Fourth Piano Concerto.

A BBC Invitation Concert was held in our Concert Hall, and was given by the London Sinfonietta, conducted by Edward Downes and Oliver Knussen.

Finally, the RCM Chorus betook itself across the road, up the steps, and into the Royal Albert Hall to join the Bach Choir in a performance of David Fanshawe's *African Sanctus* conducted by the Director. Those of us who knew David as a student were inclined to murmur to each other "We've got a right one here!" And so we had. This imaginative and original conception is a shot in the arm for the choral repertoire—as was *King David*, *Carmina Burana*, and—yes!—*Symphony of Psalms*.

EIGHTY-FIFTH BIRTHDAY CONCERT FOR PETER MORRISON, OBE, FRCM

Alexander Knapp writes:

A large audience drawn from all sections of the College community assembled in the Concert Hall on Friday, 2 February at 12 noon to honour and congratulate Peter Morrison on the attainment of this auspicious landmark in his life.

A programme of baroque, romantic and impressionist music, presented by 1978 prize winners from the Senior and Junior Departments, opened and closed with commanding performances on the piano by David Green, former Scholar and winner of the Chappell Gold Medal and Peter Morrison Prize. His assured reading of *Vallée d'Obermann* by Liszt was followed by the first movement from the Sonata in G minor for unaccompanied violin by J. S. Bach, played by Gabrielle Lester, who was awarded the most recent Peter Morrison Concerto Prize in the Junior Department and a Scholarship to Senior College. Though evidently under strain (caused perhaps by a special sense of occasion) she infused her performance with considerable vigour and commitment.

The *Three Songs from Don Quixote* by Ravel, which came next, were most mellifluously rendered by baritone Stewart Buchanan, winner of the Earl of Dalhousie Prize, with sensitive support from Bryan Evans, Exhibitioner and winner of the Kaye Wheeler Accompanists' Prize. David Green then brought the Concert to its conclusion with a powerful and large-scale conception of the Second Book of *Variations on a Theme of Paganini* by Brahms.

The convivial celebratory luncheon which followed in the Council Room was attended by Mr and Mrs Morrison and members of their family, together with representatives of the College Council, professional and administrative staffs, and guests, as well as the students who had made their contribution earlier.

Let us hope that we, at College, may enjoy many more such celebrations with Peter Morrison over the years that lie ahead . . .

JOAN E. M. BOURNE

Jack Wallen writes:

Joan joined the Administrative Staff in January 1969, as Appeal Secretary. In July of that year she also became Bursar's Secretary, and retired on 6th April, 1979.

During that time, as her Appeal duties diminished, new responsibilities were assumed in their place. Amongst these were the distribution of invitations and tickets to College concerts and the foundation and fostering of the Friends of the College organization. She has also devoted much care and attention to the floral decoration and the furnishings of the Senior Common Room.

We wish her a long, happy and healthy retirement in Emsworth.

HAROLD DARKE

CBE, MA, MUS DOC (Oxon), FRCM, FRAM, FRCO, FRSCM

Two years have passed since the death of Harold Darke—organist, composer and conductor—for 50 years Director of Music at St. Michael's, Cornhill, and for 40 years Professor at the RCM.

Many of his friends, relations, colleagues and admirers have expressed a wish to contribute to some form of memorial to him.

An appeal is therefore being launched by Dr. Darke's family, the proceeds of which will be given to the College to institute an annual prize for the playing of Bach, to be known as the Harold Darke Prize.

The Rector of St. Michael's, Cornhill, intends whenever possible to invite the prizewinner to give an organ recital at the Church, to be known as 'the Harold Darke Memorial Recital'.

If you wish to contribute to this Prize Fund cheques (payable to "The RCM—Harold Darke Prize"), should be sent either to Michael Darke, Esq., Cornhill, Park Road, Bowdon, Altrincham, Cheshire, WA14 3JF, or to the Bursar, Royal College of Music, Prince Consort Road, London, SW7 2BS. To save expense no receipts will be issued but a list of subscribers will be sent to all donors in due course.

Graham Carritt, who edited this magazine from 1925 to 1930, writes: ". . . so far there has been no memoir of my dear friend Jack Gordon. John B. Gordon did such splendid work in opera for the RCM and Sadlers Wells that I felt his work should not be forgotten."

The Editor would welcome a brief resumé of Mr. Gordon's association with College, with times and particulars.

SEYMOUR WHINYATES OBE.—A FIGHTER

By BERNARD SHORE, CBE.

Seymour was one of those eminent musicians of whom the College should ever be proud; for she gave up the promise of an outstanding career as a violinist to spend sixteen years of her life as an administrator, and fighter, for the prestige of British Music overseas. She played a great part in showing the world that we were not 'a nation of shopkeepers' but could hold our own in music with any other country in the world. This she achieved by her work as Director of Music for the British Council in those difficult years after the last war, but when we were still a powerful country to whom others were prepared to listen.

But first a little of her background, not without significance for a remarkable woman. She was born in 1892, the daughter of a country parson, at Fretherne, a Gloucestershire village not far from Down Ampney where Vaughan Williams set forth twenty years before. A great uncle, General Whinyates, fought at Waterloo and let off rockets on the battlefield, anticipating present day rocketry. Many other members of the family were soldiers. Seymour was proud of her military ancestry and she presented Cheltenham Museum and Art Gallery with a unique collection of miniatures and other historic relics of the battle of Waterloo. Music however was far too deep in her nature for anything else, and she started learning the violin at seven years old.

She won an exhibition to the RCM in 1911 and studied under Arbos, becoming a leading student with a brilliant career in front of her. Her yearly reports all told the same story:

"Excellent in every way—whether as violinist, in general musicianship or in academics".

After leaving the RCM she went to Paris to continue her studies with the famous French violinist, Lucien Capet, and later joining his quartet. The quartet and solo engagements took her all over France, Italy, Holland, Germany, Switzerland and of course the United Kingdom. She played the Mendelssohn Concerto at the Promenade Concerts, formed her own "Whinyates String Quartet" in 1930 and settled down in England, doing several broadcasts, including tours all over the country and in France and Denmark. In those days few British artists had travelled so extensively over Europe.

But it was in 1939 that she felt "enough was enough" and gave up her splendid career to get into the war. She enrolled in the London Auxiliary Ambulance Service in February 1939, was called up for full-time service on the outbreak of war, and served right through the blitz in London. She was promoted to Deputy Auxiliary Station Officer in Kensington where she earned the highest praise from both her superiors and her own crews for her courage and administrative ability.

By 1943, the government was much concerned with plans for after the war, and the Foreign Office started the British Council on its way to showing the world what Britain had to offer especially in the way of language, literature and the arts generally. By establishing libraries and centres in those countries where it was considered

most important, a fine network was created all over the world. All Europe, the Commonwealth, the Middle and Far East, Latin America, all came within the bounds of the British Council; but music did not play a big part. So, in 1943, Seymour, with her extensive knowledge of Europe, her complete fluency in French and working knowledge of other languages, experience of administration, and above all, her enviable reputation abroad as a musician, was an obvious choice for the new post the British Council wished to fill, that of Deputy Director of Music. She was finally persuaded that this job was as important to the Country as her war work, so in 1943 she accepted it. After three years getting to know the vast responsibilities it entailed, she was promoted to Director of Music, and then she really put on the pace. She fought to get the right people appointed as our representatives in the various countries—people who would dedicate themselves to getting our music known, and be listened to. Keith Falkner was a typical appointment for Rome, for instance.

She travelled all over the world, seeing for herself how her people were managing, and arranging for gramophone records, music, books to be sent out, anything that would be helpful to her hard-worked team. In these journeys abroad she would make valuable contacts, and gain that encyclopaedic knowledge of foreign musicians which was to be of such importance when England really came on the Music Map of the World. She attended every Conference and Festival, no matter where, and sat on innumerable committees.

Largely owing to her devoted and unceasing efforts, tremendous interest is now taken all over the world in our musical affairs, and her countless contacts abroad have brought forth rich fruit.

British Council scholarships have been a godsend to music students, as have the opportunities for our artists to visit other countries.

Seymour Whinyates was one of those great women who seem to enrich the life of all their friends and those who work with them, by their wisdom, understanding, humour and kindness. She was quite selfless in her dedication of her life to others and she appeared to have no personal ambitions. The love of her country and music were of course her guiding stars, but she loved helping individuals as much as a big cause, and no heavy preoccupation with some frightening project would stop her from listening to somebody's urgent problem.

She gave to the College the wonderful treasure of her Francesco Ruggieri violin, and "The Seymour Whinyates Award for Outstanding String Players". These two generous gifts will always keep her name fresh in the life of the College.

Let us now say farewell in the final words of Sir Adrian Boult, when he paid tribute to her at the memorial service at St. Sepulchre's Church:

"Seymour is truly one of those of whom we can write:

'Their spirits float serene above time's roughest reaches,

But their seed is in us and over our lives they are evergreen'."

("A Time to Dance": C. Day Lewis)

RIPPLE COLUMN (Title by courtesy of Douglas Craig).

THE PROFESSION:

"Never mind, old boy. No sooner is one door closed to you than another one gets slammed in your face". (John Wilbraham).
"If you cast your bread upon the waters it's liable to come back to you sopping wet". (Christopher Edmunds via Philip Cranmer).
"Don't worry, chum. It may never happen". "That's what I *am* worrying about". (Jack Payne).
"She sings like an egg sandwich". (the late Joy Hackett).
"It's better to play sharp than out of tune".
"D'you know, old friend, I've discovered something tonight. If you begin *Messiah* on an up-bow, it comes out right at the end . . .".

LETTERS:

An apology for missing a lesson, due to a tummy-upset.

"Dear Prof.,

The gods are avenged. After that baby-bug got scared away by the tablets, mummy-bug decided to retaliate in an impressive way. She was a vicious virus. You know the sort—blood in her wake, steaming cast-iron beads of perspiration at her nostrils, slashing at the bowels and the duodenum with a blade galvanised in a hellish serum and who laughed at the ensuing medication with an anthracite cackle. In short, I was in a bad way. She went as quickly as she had appeared and now it's over, save for the odd straggling soldier corpuscles and the militant lymphoids who wearily sound the Last Post in song:

'Gonna lay me down my sword and shield
Down by the liverside'.
(Gareth Valentine)

A BIRTHDAY LETTER:

"Dear Auntie May,

Thank you very much for your present. I have always wanted a pin-cushion, but not much . . .". (from Dorothy Primrose).

JOIE-DE-VIVRE:

There was a young lady from Calais
Who wanted to visit the Hallé.
So she swam o'er the Channel
Wrapped up in red flannel,
Crying "Oui, oui, fol-de-rol! Barbirolli!".
(Joyously cleared by Evelyn: "John would have liked it!").

TWENTIETH CENTURY MUSIC AND ALL THAT

by EDWIN ROXBURGH

The RCM Twentieth Century Ensemble (not to be confused with its professional counterpart, The 20th Century Ensemble of London) celebrated its tenth anniversary this academic year. Its history has embraced aspiration, conflict, success, failure, accomplishment, disappointment . . . the stuff of ordinary human existence. I said as much to our new demon editor when he threatened to pin me down to the task of writing this article "Confess everything" he said, with the air of serene benevolence which a priest might show for an innocent man about to be hanged. "I pray you Mr. Lieutenant, see me safe up; and for my coming down, let me shift for myself". Thomas More's last words came to me as I knelt with a gesture of pleading before this iron-willed man. Instead of relieving me, he threatened to devote the whole magazine to this history, and (with saintly devotion to his duty) to write it himself! In fear of such exposure, I finally submitted to his warm-hearted (though devilish) appeal.

How to begin? Perhaps a title might set the ball rolling. "Historia Calamitatum" . . . Abelard would turn in his grave at such irreverent plagiarism. Nevertheless, it *has* got that ironic tone that would please our editor's classical tastes—he read French at Durham University! (I hope the reader will bear with me when I try to score a few points in retaliation for my own exposure). Perhaps a dedication might help. In his recent autobiography Peter Ustinov began "To all those who, by accident or design, have not been included in this book" *Comic irony!* What could please the editor more? After all, so many people have contributed to the Ensemble's successes (and failures) that it is impossible to mention them all, even if *this* was a book. But no! it doesn't provide a title.

Perhaps poets are better at titles? . . . "Goodbye to all that". That is really asking for it. Nevertheless, there is an answer somewhere in that title—and the longer I can spin out this sort of stuff, the less I shall need to write about history . . . "all that" . . . ? I have it: "1066 and all that". Sellar and Yeatman had the answer to all problems of writing history. They point out that all previous histories to their's set out to exalt their authors; whereas the true object should be to console the reader. History, therefore, is what you can remember. For me, as for Sellar and Yeatman that means the "Good Things". Just as "1066 and all that" shows how England remained "Top Nation" until the Americans took over in 1916 at the "Goddam shootin' gallery", so will the RCM be seen to be "Top", not only because it has the indefatigable John Russell as editor of its *Union Magazine* (another point for me, there!), but because its Director has the courage to put up with the 20th Century Ensemble, which is a "Good Thing", therefore making us "Top College".

Have you ever talked with someone who, quite thoughtlessly, confounds and insults things that are nearest and dearest to your life and work, as if you were complicit in their own offensive ignor-



Edwin Roxburgh: an impression.

ance? It used to be a frequent experience for me, and was one of the motivating factors which led to the idea of establishing the RCM's 20th Century Ensemble in October 1968. I cannot now, and could not then, understand any musician who was not interested in, or concerned for the music of our own time. As a young composer/oboist in those days I was less practised in hiding my emotions, and look back with some amusement and not a little embarrassment on my hot-headed reactions to the bigotry of otherwise intelligent people, who assumed that it is not possible to take an active concern for modern music while retaining a love and understanding of Romantic and earlier music. These conversations ran as follows:

Person: "Reg played in that concert of new music you conducted last night".

E.R.: "Yes, I remember seeing his face among the strings in the rehearsal—that is, when he wasn't turning around to joke about the music with the section!"

Person: "Ha, ha, ha! yes, all those funny noises. We were in stitches when he told us about it. I-mean-you-must-have-a-tune-in-music, mustn't you? You were marvellous to be so patient with that sort of thing".

E.R.: "I'm never patient with unprofessional behaviour in rehearsal".

Person: "Oh no, I mean patient with that music (Cloud of uncertainty appears on brow). "Well anyway-you don't write music like that!"

E.R.: (thinks: "Shall I tell her that last night's composer's an ex-pupil of mine?"). "How's Reg's sister getting along after her operation . . . ?"

The immense achievements of students who have worked with the Ensemble these past ten years has done a great deal to minimise occasions for such conversations, and I hope very much that other composers are experiencing a similar social metamorphosis.

Raison d'être? More than one, and hundreds of overtones. Contemporary music often suffers from inept conductors who, through laziness, or for other reasons, do not study present-day composition techniques. The notes themselves never tell the whole story of a composition; the manner and interpretation are equally important for today's music as they were in the past. A new work stands or falls on its first performance. Therefore, it is the duty of a conductor to get it right first time, and to understand what the music intends.

Even with a responsible conductor, the preparation of a new work is often adversely affected by a number of orchestral musicians—the kind who take an extraordinarily pontifical attitude in denouncing a new piece, even before it has been rehearsed to a point of comprehensibility. For these players I should also point out that a good critic might well condemn *them* for an inadequate first performance.

(The editor protests: "Isn't that enough polemics? We'll never get to print on time if you start on critics!").

If I am to explain part of the Ensemble's *raison d'être*, I have to mention critics. I sincerely hope we are breeding some good ones

at the RCM. Besides, you told me to confess everything. Actually, I was going to expand on the handicaps with which first performances are often launched. The critic is there (as Shaw explains) to interpret the artist to the public. That's a very important and demanding calling. Debussy was a very good one . . .

(Editor: "Yes, but it has nothing to do with this history—you're just spinning it out again to evade the issue. I wish I'd written it myself . . .").

Very well, I'll come to the point right away. I have specified types of conductors and instrumentalists who do a disservice to new music. The critic's role is also important, and plays a big part in the success or failure of a new work. Our history has been recorded quite comprehensively by newspaper reviews with some justifiably good ones and justifiably less good ones. The tenth anniversary concert was certainly recorded as a success by all those critics who attended the performance, and adversely by one who only attended part of the final rehearsal. There were two important premières in the concert, and both composers are able to take praise and abuse when it is a considered opinion. However when a critic reviews a new work without even attending the concert, they would recognise, as I do, that it is the worst kind of heresy. Some players may ridicule, some conductors may flounder, some critics may waffle, but the ethical lapse of someone who propounds opinions publicly on something he has not experienced, is beyond my vocabulary to describe. I mention it here as the most extreme form of bigotry that new music can suffer, a betrayal of responsibility.

In maintaining a 20th Century Ensemble the RCM shows a special responsibility to provide an education which opens the minds of students to a degree of discrimination about contemporary music, providing a vehicle for them to develop a sense of cultured intuition about good and poor works. I explained this further in an early report: "Briefly, the course presents students with the opportunity (a) to prepare and perform major contemporary works under close supervision; (b) to learn an approach towards idiomatic and graphic problems of twentieth century music, and (c) most important of all, to study monumental classics of the twentieth century, related to new works, to achieve comprehension through tradition.

The early days were experimental. Sir Keith Falkner, the Director, and John Stainer, the Registrar allowed us free rein to work in a very dusty and dirty room 32 (now clean and well furnished with cupboards for percussion which I designed). Among the works we prepared here, and performed in concerts, were Boulez's "Improvisations sur Mallarmé". In those days percussion instruments at the RCM included 4 obsolete screw-turning timps and 2 with pedal mechanism, a side drum, a bass drum, an obsolete xylophone, vibraphone and glockenspiel, and a few oddments like maracas, a battered suspended cymbal and a pair of clash cymbals which sounded as much like the real thing as falling scaffolding to a triangle. (I believe the latter are still lying around somewhere). The Director and Registrar were generous in solving this run-down condition of the department, and

allowed me to requisition a number of instruments which are being used today. Alan Cumberland received a brand new set of pedal tamps for his students. At a time when the new building was being constructed it was no easy matter to find money for such expensive items. Today, with a professional like Bill Pearson doing the work of maintenance and care, we can boast a number of instruments of high quality, which percussion players need as much as, say, violinists.

(Am I getting a bit tangential? I'm afraid that the editor will complain that it's not spicy enough for the firebrand he considers me to be . . . not a moment's peace now he has all this power!).

John Lambert shared the work in those early days, coaching vocal works appropriate to the field. This made it possible to include medieval works such as the "Messe Notre Dame" of Machaut. Concerts of contemporary music are so much better when they include items of other periods. In this strange age of ultra-specialisation the presentation of modern works in programmes wholly devoted to one genre is becoming ludicrous—an opinion which led to the present description of the group, with its implication of a catholic range of repertoire. The group gave the first performance in England of Ligeti's "Lux Aeterna" in 1969, one of the first concerts. John Lambert conducted. John's involvement finally led to the formation of the Vocal Ensemble and Improvisation Group. Justin Connolly shared his hand in coaching and performances too. His intellectual rigour was helpful to composers who were caught in our net. Like so many of us composers, he became over burdened with backlogs and deadlines; finally he had to leave us. Besides, who could possibly put up with me as a colleague for more than a short imprisonment? ("What about Stephen Savage and Lawrence Casserley—they both deserve the Croix de Guerre after all these years", cries our editor!). Yes, I'm coming to them as two of the Good Things any moment. I want to be chronological, even if it does give the mistaken impression that I have a tidy mind!

Bernard Stevens comes next. He was a great source of strength and encouragement from the outset, so much so that Stephen Savage and I broke a firm rule for him. We never perform works by members of RCM staff, because it is the students' interests that we are here to fulfil. We made an exception for Bernard at our tenth anniversary concert and the students played his second Symphony, which Stephen conducted. Bernard's devotion and championship of generations of students needs no emphasis from me. In what seems to be one of the very few serious paragraphs so far in this history, I wish to put on record Stephen Savage's and my own debt to his unfailing support and encouragement for the best endeavours of the Twentieth Century Ensemble. His integrity, wisdom and abundant good humour make him indispensable to a college which boasts its services to the Humanities.

Stephen Savage joined the fray in 1971. The Croix de Guerre pending, he has been a steadfast collaborator, meeting the flak that so often greets new enterprises with the firmness of artistic integrity and the cultured sensibility that an acclaimed Beethoven interpreter

would be expected to have. Among the memorable performances he directed are the Berg Chamber Concert, with Paul Prickett and Paul Manley as soloists; Berio's "Laborinthus II" and Lutoslawski's "Preludes and Fugue". For the latter he invited the composer to lecture to the students, and they played the work in his presence. Lutoslawski's friendship with the RCM is a tribute to Stephen.

Now that we are entering the electronic age with a vengeance, the work of the Electronics Studio under Lawrence Casserley becomes more and more important. The students made an inroad into the high adventure of this world when they produced the first performance in this country of Stockhamen's 'Mixtur' in 1971, with Lawrence organising the magic, and myself guiding the players. ("The blind leading the blind" the editor might well say; and on the budget that the studio had to work in those days it is a justifiable legend!).

If I were to nominate someone for a prize which acknowledges service beyond the call of duty, it would have to be Miss Barbara Banner, the RCM Librarian until her retirement last year. The work of the library is often taken for granted by teachers and students alike—and I confess to being among the guilty. Barbara went to endless pains to obtain obscure material for us, to give us unstinting support in adversity, and to do everything possible to make it possible for such impossible cranks as Stephen and me to get the job done properly. She will always be a welcome guest at all our RCM concerts. I need hardly add that Pamela Thompson has taken over this role with a cheerful resignation and endless goodwill.

Among students who have distinguished themselves as conductors and performers, the following deserve special credit: Simon Bainbridge (now a Rockefeller Fellow in USA and a successful composer) who conducted the first performance in this country of Ligeti's 'Ramifications'; George Brown (who now teaches at Goldsmith's College) conducted Boulez' 'Eclat' and Stockhausen's 'Zeitmasse'; Rosemary Hardy who performed 'Pierrot Lunaire' on its first College presentation; David Sutton, who conducted 'Zeitmasse' at the Camden Festival and Paul Schwartz, who introduced Xenakis to the concerts. I would like to list them all. Reference to past editions of the magazine will reveal the remarkable achievements of the students. This reached a high point in 1971 when we did a BBC Invitation Concert with the following programme—one which I would defy any professional ensemble (including my own) to produce as a single programme:

Schönberg — Kammer-symphonie

Goehr — Konzertstück for piano and small orchestra

Stockhausen — Zeitmasse

Messiaen — Couleurs de la Cité Céleste

And so it went on with standards rising all the time.

There were battles galore with the hard-working administration (a much smaller body in those days) for which my reputation will be forever scarred. However, I promised to concentrate on the Good Things and, as the Bad Things eventually turned into Good Things (as they usually do with the aid of a positive approach) I shall

describe even more skimpily the major achievements of our second half-decade, which roughly coincides with the beginning of Sir David Willcocks's directorship.

"You're a coward! (This editor-chap seems to be taking on the voice of my conscience!). Yes I know I'm skimping on facts, but I'm also skimping on self-exposure. By that I don't mean that I'm afraid to admit facts of history because they were unpleasant at the time, but simply that squabbles are not memorable, therefore, not a Good Thing, ergo, not history "Cow . . . ". Alright. For six months I was away on a concert tour in the distant archipelago, posing for newspaper cartoons, like the hideous one the editor has selected for this article with typical journalistic perspicacity, and was compelled to abandon my trade in student slaves at the RCM for a short period, during which time Stephen wielded the whip alone and kept the 20th Century Ensemble afloat. On my return our collaboration continued with renewed vigour. I am deeply grateful to Stephen for his loyalty to the Ensemble during this period.

Sir David's first conquering act was to have 'Le Sacre du Printemps' performed for the first time in RCM history. He went further and promoted our performance at the Maltings in the 1976 Aldeburgh Festival (a première for Aldeburgh, too). Since then a code of endeavour has been established which provides the students involved with an intense experience of the best music of the avant garde and twentieth century classics. The standards achieved are comparable to professional orchestras, and sometimes, by dint of commitment, even better. With students like ours the profession is constantly refreshed with enlightened attitudes. They justify the faith which our Director has sustained for the Ensemble throughout his directorship. The major works studied and performed in recent years have, in fact, provided a public service in themselves. It is a well-known fact that, with the exception of the BBC, London's symphony orchestras are in the unfortunate position of having to gear artistic policy too closely to the interests of box office receipts to the neglect of the contemporary repertoire. Although the 20th Century Ensemble's main concern has been to provide a better mutual understanding between composer and performer for students entering the orchestral profession, it has also played an active part in filling the gap left by the professional orchestras. To list only a few of our major presentations since 1976:

Gruppen (for 3 orchestras) — Stockhausen

Pli selon pli — Boulez

The Triumph of Time—Birtwistle

Mi partie — Lutoslawski

A complete programme of Messiaen for his 70th birthday. And, most recently, Bernard Stevens' 2nd Symphony and Stockhausen's *Trans*. Student composers receive less attention than I would want. Like the orchestras at the RCM it is not possible for us to rehearse for more than three hours a week, so that priorities must be served as occasions arise. Robert Kyr's 'Stone Liturgy' is the most recent orchestral work performed by the Ensemble. I hope that the tape he

has of the performance will interest a publisher before long. It is a very good work and was well-reviewed.

Amongst the leaders who have distinguished themselves in performances are Robert Wright, who led the Ensemble for the BBC Invitation Concert mentioned earlier, and on other occasions; . . . the list goes on.

Conductors were quite forthcoming in the early years. Among them Douglas Young, Gary Carpenter, John Mortimer, Colin Metters and Simon Harris distinguished themselves. More recently Jan Latham-Koenig gave a fine account of Dallpiccola's 'Commiato' with Sally Burgess as the impressive soloist.

All of these past students now have good occupations in the profession. For those who were responsible for some recent high spots I have a final paragraph to close this ongoing history. I single out the following students because in work that has been accomplished at high standards by everyone, they have shown exceptional qualities, which give them the highest recommendation for any professional enterprise which might be lucky enough to obtain their services when they leave the RCM.

Joy Watson: a brilliant viola-player who conquered the most difficult part that has ever been composed for the instrument, 'Le Marteau sans Maître'. The composer is recommended to make a note of her name for future needs. By way of extras, she also moulded the viola section for the extremely difficult viola part of Janacek's 'Sinfonietta', and in the same programme played the virtuoso viola solo in Stockhausen's *Trans*. She is an artist and a leader of rare quality. Her only failing is her modesty. I hope she will soon overcome that! Leaders are born at the RCM. London orchestras and those throughout the country are rich with them. The one that the profession has not yet experienced is James Clarke. I hope he will always remember the tumultuous applause which the tenth anniversary concert received, because it was very much of his making. He led an orchestra in testing circumstances, and took his responsibilities with seriousness and an intellectual grasp of the terms. This concert contained some highly provocative material which, had it failed to come off, would have been disastrous. Although my own faith in the students left no doubt in my mind of the fine performances that transpired, James could not have known beforehand. This born leader faced the Press with devout dedication to his responsibilities—and what could be more demanding than two premières of highly different character and the notoriously difficult Janacek 'Sinfonietta' in one evening.

This concert was meant to stretch the capabilities of the students, and they succeeded magnificently. Janacek would be profoundly grateful to them for such a heartrending performance of the *Sinfonietta*; Bernard Stevens will recognise the performance of his second Symphony as a tribute to his great contribution to the life and purpose of the RCM; Varèse would see the point of his association with the event, and Stockhausen will, like Stevens, feel that a première of this calibre augurs well for British music in the future.

("You did say 'last paragraph' before the last two. But as this is much more interesting than that waffle at the opening you can have extra time" (Editor).

Thank you. I do have a few more certificates to present).

Simon Rogers is a phenomenon amongst guitar-players. He showed this in 'Le Marteau sans Maître' last year. This fiendish part was taken in his stride, and he made a Serenade of it, to be played at the drop of a hat. I would like it to be noted that apart from the brilliant and dedicated Tim Walker, no guitar-player in the world could approach this work with more elegance and ease of articulation—and certainly *not* the renowned soloists, a proof of which is their total silence in this demanding field.

I cannot say quite so much for the three percussion players who performed this work so brilliantly, John Harrod, Simon Limbrick and Isobel Duncan because their expertise and dedication in this formidable enterprise is very much matched by a number of professional players, who will, I am sure, welcome them with open arms into the fraternity of new generation artists in this field.

Jonathan Bager, like Richard Dobson who played Alto flute in the earlier encounter with this work, demonstrated an introspective and intensely sensitive realisation on his own terms—an essential ingredient in realising this mosaic score. His earlier performance of Sciarrino's 'Rondo' was a brilliant display of unorthodox techniques, and singles him out as a flautist who can tackle anything demanded of him.

The singers in 'Le Marteau'. Four years ago, it was Fiona Kimm, who met its demands with a hard-earned paroxysm of realisation in her performance, as did the two recent performers, Catherine Rogers and Jennifer Higgins. It is a profoundly moving experience for me to see the fears of incomprehension with such difficult music blossoming into confident artistry in the performances that such singers have produced. My debt in the case of all three singers is laid at the feet of Miss Meriel St. Clair, their teacher. I see in her the hope of the future. A teacher, not young in years, who will open her students' eyes to the demands and adventures of new music, not fearing that they will go astray, or in some strange way be harmed by it, but who actively encourages their aspirations to tread new ground without fear, and to allow their artistry to test itself with the language of the age, in their student years, when they have time to digest and interpret it with conviction. I am very proud to have been associated with such a teacher.

Finally, Stephen and I want to thank everyone who participated in the tenth anniversary concert in both its production and its performance. I am sure that all of you wish to join us in thanking the Director for trusting us with such a challenge. We promise to relieve him of all harassment, and to unplug the Concert Hall for other important functions until next time . . .

Absolutely finally we want to thank the editor for letting us put words into his mouth. I leave the last one to him in person, C and absolutely authentic, now that this history has come to a.

20th CENTURY MUSIC

By Edwin's conspirator STEPHEN SAVAGE

In view of Edwin Roxburgh's contribution, another on the same subject may be thought *de trop*. But I am happy to provide some additional thoughts at the bidding of our Editor to give both a personal view, and at the outset to repair the one outstanding omission in Edwin's article, namely his own pre-eminent role in the enterprise over these ten years. Through his single-minded idealism, courage and exceptional intellect and musicianship he has carried the Ensemble through to its present position as a fully complementary activity to the College Orchestras and put the music of our time firmly on to the RCM curriculum.

It is axiomatic that for many students modern music is a problem area. It is the result of prejudiced attitudes, insecurity deriving from lack of understanding, leading to prematurely entrenched views and an inability to make value judgments, and above all from unfamiliarity with the music where it really counts in its rehearsal and performance. No aspect of my work with the Ensemble has given me more delight than the constant evidence that individuals, through the experience of being stretched instrumentally and intellectually by the high demands of much new music have won through to a more informal enlightened and balanced attitude. Our foremost benefits of rehearsals are an extended period which has one particular gain impossible to achieve in the profession at large; that of time to assimilate the music. When this is matched by the characteristically enthusiastic edge given by young players, the results can be striking indeed. Over the years, performances at College of Stockhausen's 'Gruppen', Schönberg's 'Pierrot' (with a beautifully matched team including Sally Burgess, Jan Latham-Köenig and Alexander Baillie) and Lutoslawski's 'Preludes and Fugue for Strings' played for him in 1975 (after which he wrote to me praising the 'wonderful' performance) stand out especially. College can also take pride that the Ensemble's appearance in the public forum has also met with acclaim, and here I would mention particularly the exceptional concert for the Camden Festival of 1977 referred to in Edwin's article.

My feeling is that exposure to new music has an effect which goes beyond the simple fact of performing repertoire not otherwise covered by the Student. I referred already to the 'Stretching' effect of rising to a challenge. Anyone who has experienced this in whatever aspect knows well that the abiding result is to increase the extent and security of the 'middle ground' and to show the way ahead to more transcendental feats. Undoubtedly therefore, for those with virtuoso instincts the Ensemble has provided real stimulus. In particular I recall the relish with which passing generations have revelled in the unparalleled demands made on them, and we have taken great satisfaction in seeing so many achieve early and deserved prominence in the profession.



Stephen Savage

I am convinced that coming to grips with unfamiliar styles needing much initial effort at comprehension has its effect not only in stimulating the young musician but in cultivating a more searching approach towards music of the past which he 'knows' but so often fails to characterise fully through taking the music for granted and losing out on the all-important sense of wonder and discovery. At the same time the present-day emphasis on *Urtext* and Stylistic accuracy has had a tendency to inhibit creative individuality of outlook. For many Students, playing music of their own time provides a key to this problem, perhaps because they can identify with it as being more their own, and certainly because in realising unfamiliar material they are less burdened by the great weight of tradition and truth received at second-hand through over-exposure to many works of the past. I believe that our duty to music, our audiences and students and ultimately ourselves is to become more sensitively aware and truthful instruments for all that we are called on to recreate. I am convinced that for any generation the investigation of the music of its own time has a vital role to play. This century was over two-thirds gone before our Ensemble was born. Let's look forward to the foundation of the RCM Twenty-first Century Ensemble Spring Term 2000!

TWENTIETH CENTURY ENSEMBLE

by RICHARD BLACKFORD

The Tenth Anniversary Concert of the Twentieth Century Ensemble triumphantly reflected the progress and achievements of the Ensemble over the last decade. Responsible for the first College performance of *Le Sacre du Printemps* the Ensemble, under the intrepid direction of Edwin Roxburgh has played a vital part in expanding student consciousness of new music and in preparing instrumentalists and singers for the demands of the profession. In the last five years in particular the role of the Ensemble has expanded to cover the areas of the modern repertory neglected by professional orchestras, often venturing into the realms of aleatory and electronic music in association with Lawrence Casserley and the expanding Electronic Studio.

The programme of the Anniversary Concert was performed to such a high standard as to be the envy of many professional orchestras and attracted a large number of outside specialists and modern music commentators. Stephen Savage conducted a clean, well-prepared reading of Varèse's *Octandre* and the first concert performance of Bernard Stevens' Symphony No. 2, a tribute on Dr Stevens' 60th birthday. The Symphony is a large-scale work, richly scored and weaves effortless webs of counterpoint over its forty minutes. The Scherzo is particularly effective with its contrasting rhythmic interplay and virtuoso woodwind writing.

The focal point of the evening was the first U.K. performance of Stockhausen's *Trans*, a monumental work involving large orchestra,

live electronics and lighting. *Trans* relates a dream experienced by the composer in 1970 and was realised in performance by an unusual layout of the instrumentalists. Imagine a string orchestra spread in a fan shape on the apron stage bathed in amethyst light, gazing directly at the audience and playing a continuously changing tone cluster for the work's duration. Behind them screens which conceal a colossal wind and percussion orchestra, amplified and relayed through loudspeakers at the front of the stage. In the centre of the auditorium a set of electronic consoles which amplify and treat the instruments as well as emit the pre-recorded sound of a wooden weaving loom, relayed in quadrophony throughout the hall. Whether the enthusiastic applause was for Stockhausen's staggering concept, the committed performance of students and professors or the music itself I cannot tell. The synchronization of such diverse forces in difficult conditions (such as the magical silence in the middle in which everything suddenly stops) alone deserved admiration.

The evening was crowned with one of the orchestral masterpieces of our century, Janacek's glorious *Sinfonietta*. The kaleidoscopic and eccentrically virtuoso textures were beautifully captured under Edwin Roxburgh's direction—how far this work has come since the Ensemble first performed it almost eight years ago. May the Twentieth Century Ensemble's next ten years mirror the success and spirit of adventure of its first.

ANTONIO BROSA

José-Luis Garcia writes:

"Antonio Brosa, "Tony" as he was to all of us who knew and loved him at College, died in Barcelona on April 23rd. He was on the staff from 1954 to 1966.

Brosa came to England in 1914 and spent most of his life here. He was a great pioneer of British music, and gave innumerable first performances of violin literature by British composers.

Personally, I cannot find words to describe how much he did for me, and indeed for all the hundreds of students that he taught during his many years as professor at College.

To me he was a teacher, friend, mentor and indeed like a second father. I doubt that there are many parents capable of showing more love and understanding towards their children than Tony and Peggy showed towards me.

I find it unforgivable that the musical world of his (and my) native Spain almost ignored him during most of his life. I think that one could count his appearances in the Spanish concert halls with the fingers of one hand.

It was not until 1960 that he was invited to teach at the international summer course of "Musica en Compostela" in Santiago de Compostela (Spain), and that was when and where I first met him, never having heard of him before. Little did I know that that meeting was to change the course of my life completely.

He went on teaching at Musica en Compostela for many years every summer, and I know that it gave him great pleasure, for he felt that at last he had an opportunity to give some of himself to his fellow-countrymen.

Although he retired from College several years ago, the warmth, love and kindness he showed to everybody, not to mention his eternal smile and the wonderful stories he used to tell us all, will linger in our memories for many years to come".

DOREEN HOGARTH

Phyllis Sellick writes:

"It is with a great sense of personal loss that I write this tribute to Doreen Hogarth who died on April 8th, in her early 60's after a long illness. She was with us from 1945 to 1946.

I admired her in so many different ways. She was a lovely musician, and together with her husband, Harold Britton, brought the choir of Twickenham Girls' School up to a really professional standard.

Doreen had three of the qualities I most admire. A tremendous zest for life, a great enthusiasm for her work, and above all courage.

I saw her and spoke to her on the telephone many times during her tragic illness, and always she would manage to laugh and to be hopeful—even though she was feeling terribly ill. I shall long remember her last words to me 'Pray for me Phyl, I am putting up such a fight'."

VICTOR HARDING

Frederick Sharp writes:

"Few people in College today will remember Victor, who died recently in his home town, Melbourne. He and I were fellow students with the same well-loved singing teacher, Dan Price, from 1931 to 1936. I well remember, as though it were yesterday, going into Dan's room for my very first lesson, and hearing this tall handsome Australian singing in the most beautiful bass-baritone, and yet when we were introduced I realised that he had a very pronounced congenital stammer. However, he enjoyed an outstanding career, first with the BBC "Wireless Singers", and then as a soloist and teacher. The impressive event of his busy College years was his appearance at an RCM Jubilee concert in 1933, when he sang Stanford's "Songs of the Fleet" with the Choral Class and First Orchestra in the presence of King George the Fifth and Queen Mary." Our sympathy goes out to his widow.

ARCHIE CAMDEN

by CECIL JAMES

Archie Camden the distinguished bassoonist, died at the splendid age of 90.

His playing career spanned an incredible 76 years—he was a Mancunian and won a scholarship at the Manchester College of Music at the age of 14 by playing up the scale of F major, then, being pressed for further proof of ability, played the same scale, this time downward. That was Archie's own story of how he won his scholarship!

Having mastered some more scales Archie became Principal Bassoon with the Hallé Orchestra under the baton of Herr Richter and later Sir Hamilton Harty.

Over the years Archie conquered the North of England as a bassoon player and in 1933 he was invited to come to London to join the BBC Symphony Orchestra. Some time later he was appointed Bassoon Professor at the RCM and he held this position for a number of years.

A man of many parts—he was an excellent pianist and conductor; but it is as a bassoon player that we best remember him. Archie made the bassoon socially acceptable and brought this beautifully voiced instrument from the rear of the orchestra to the soloist's place, to the front of the orchestra, where its true beauty could be appreciated.

His wonderful agility on the bassoon inspired many a young player—as a student I well remember going to the old Queen's Hall to hear Archie play concertos (the Eric Fogg and the Gordon Jacob) both works of extraordinary difficulty; Archie made them sound easy. Thus we all rushed to buy the music, only to discover that it was the art of the soloist that made the music sound easily playable.

My father, a bassoon player some twenty years Archie's senior, always referred to him as "Young Archie".

I think we all must think of him as "Young Archie"—a man who, to celebrate his 80th birthday, gave a beautiful performance of Mozart's Bassoon Concerto, at the Royal Festival Hall. He must always be considered young in spirit. He kept his love and enthusiasm for his chosen instrument for so many years.

So we give thanks to Archie for all his beautiful technical ability on the bassoon and for starting the revolution, in this country, from French to German bassoon. I still play French, but I am sure we will continue this discussion later, in another place!

Our deep sympathy goes to Archie's wife, Joyce, and to his two distinguished sons Kerry and Anthony, and our grateful thanks to Archie from all bassoon players, young and old, for showing what the bassoon can do in the hands of an artist.



"There's a quartet job on the board . . .". The late Alison Kay leading a quartet, with Jane Oldham, Ann Gilleece and Harriet Allen at a City dinner last year.

Viola Tucker writes: "Alison played quartets at firework parties on the river, Antique Fairs, Goodwood House, fashion shows, wedding receptions, restaurants—the list is endless. Her violin playing was of a very high standard (Exhibitioner: ARCM with Honours), but we shall remember her even more for the warmth and vitality which made her the dear girl she was." (Alison died, pathetically early, of an illness).

THE UNION LOAN FUND

Because the price of instruments has increased faster than normal inflation, the College has been praying for a large injection of capital into the Loan Fund so that bigger loans to more people, with longer repayment periods, would result.

Miss Ethelwyn Fearnley has most generously given her Granchino cello to be sold for this very purpose. From the sale £17,500 has already been passed to the Union. Many a present and future student will be grateful to Miss Fearnley for choosing to spread the benefit of her generosity much more widely than if her cello has been earmarked to be lent to a sequence of talented students.

REVIEW FOR RCM MAGAZINE

By PHILIP G. WILKINSON

WAGNER: A BIOGRAPHY IN TWO VOLUMES. By Curt von Westernhagen, translated from the German by Mary Whittall. (Cambridge University Press. £12.50 each volume).

No composer seems to have stimulated such interest both during and after his life as Wagner. Opinions differ concerning the quality of his music and his philosophy, but no more colourful or outrageous figure has graced the stage of music. What composer could claim to have encompassed in word and thought such a range of philosophical ideas, have numbered amongst his close acquaintances the most famous of the day (including a king) and yet also pursued his artistic ends with a vigour ruthless enough to have exhausted ten men? Such is the fascination of Wagner's impact on the world of music that Dr von Westernhagen's new biography comes as no surprise to those enchanted or even dismayed by this enormously influential composer. Volume I covers the period 1813-64 and Volume II from 1864-83.

This distinguished work in an eminently readable translation by Mary Whittall is based on the voluminous correspondence which passed between Wagner and his acquaintances, and where conclusions are drawn they are a result of a careful study of the letters and known contemporary events. Few composers could have left a biographer such a wealth of material, and if one adds in related correspondence from others to Wagner it will be appreciated that to digest such a mountain of information and present it in a coherent fashion is a monumental task. The author proves himself well able to undertake this great labour and is meticulous in his handling of material, shirking none of the controversial features of Wagner's life (e.g. his relationship with Nietzsche, King Ludwig II and the Wesendoncks) whilst leaving the reader to form opinions for himself.

Figures like Liszt, von Bulow, Cosima and Klindworth (who produced the fine piano reductions of 'The Ring') are brought so vividly to life that one feels part of the exotic world which these extraordinary characters inhabited. Observations about the music occur frequently and our attention is drawn to crucial passages, particularly in the music dramas. Whilst this is avowedly a biography it would have been helpful to have had more music examples (there are but eight in the two volumes) to support quotations from the librettos as instant reminders of the music which accompanies the words, but no doubt space and expense affected the decision.

Newman's four-volume epic 'Life of Richard Wagner' has more than 2,000 pages; Dr von Westernhagen's account is, by comparison, short, with only 654 pages, and cannot therefore be as detailed as Newman's in matters such as the complete casting of the first 'Ring' cycle in 1876, but this in no way detracts from the value of the new biography. Newman is generously praised by Dr von Westernhagen and he is always ready to use information in Newman's work, duly acknowledged. The two accounts should be regarded as complementary to each other, except that the later biography draws on the many studies of Wagner published since Newman's was completed in 1946. Notable amongst these is the Burrell Collection, but the second volume of Cosima's letters (to which the author draws attention in the Preface) was published after his biography had gone to press, leaving the author relatively little opportunity to comment on them.

Each volume has some photographs of people and places associated with Wagner, some of which are well known but none the less valuable. There is also a section of 'Notes' at the end of each volume referring to points raised in the individual chapters, and in Volume II a useful chronological summary of Wagner's life, compositions and other works in addition to an exhaustive bibliography.

No Wagner bookshelf should be without this illuminating and worthy study.

COLLEGIAN AT HOME AND ABROAD

DAPHNE SANDERCOCK (1944-1948), writes from Montreal. While with us she taught the Junior Exhibitioners for some seven years, and she has written a book, published by Oxford University Press, called "Help Yourself to Sight Reading". (We can think of one or two chaps who might benefit by it. Hon. Ed.)

BERNARD HALL-MANCEY, who seemed to be a student the day before yesterday, has recently done his first stint as Examiner for the Associated Board. He is Director of Music at Bromsgrove School, and has conducted a performance of the Brahms Requiem ("boys, girls, parents, staff, staff wives, and full orchestra"). The soprano was ELIZABETH GARDNER and the baritone STEWART BUCHANAN.

MADELEINE MITCHELL has won a Fulbright Award to cover costs of travel and maintenance whilst studying in the U.S.A. during Academic Year 1979-80.

CHRISTOPHER BLAKE has been appointed Principal Horn of the Ulster Orchestra.

MORLEY WHITEHEAD has been appointed to assist HERRICK BUNNEY at St. Giles, Edinburgh.

BARRY DOUGLAS has won 3rd Prize (£75) at the Tunbridge Wells competition for young concert artists. He plays the piano. (We ought to know, since he seems always to be doing his practice in our teaching-room. Hon. Ed.)

MELANIE HORNE won the concerto prize at the Hastings Piano Competition.

MICHAEL DAVIS has been appointed leader of the London Symphony Orchestra beginning in July. (He led for us in the College's first War Requiem in 1967. Some pictures were taken by ROBERT CARPENTER TURNER, including a back view of the first violins which hangs on our wall. Very recently John Wilbraham, taking tea with us, exclaimed "that's Michael Davis's head!" Hon. Ed.)

PHILIP CANNON guarantees the term "Abroad" in our heading by sending us news of yet another performance of his string quartet, this time in Paris. We put it like that because it is not a recent work. It was the first, in 1965, to win both the Grand Prix and the Critics' Prize at the Concours International de Musique de Chambre Paris. It has stood the test of time, and is now in the repertoire. What more could one wish?

BERNARD ROBERTS appeared with the Guildford Symphony Orchestra in the "Emperor" Concerto. The Beethoven programme was conducted by RALPH NICHOLSON, and the orchestra was led by Alan Ward.

RUTH GIPPS and the London Chanticleer Orchestra have included a first London performance (28th February) of *Meditation* by Richard Kell (b. 1927) and Schumann's piano concerto, in which the soloist was YITKIN SEOW.

For his final concert with Newbury Choral Society, after thirty unbroken seasons with them, JOHN RUSSELL conducted a performance of *Elijah* on 5th May. The orchestra was composed of College students led by RALPH NICHOLSON; and the soloists included MARION STUDHOLME and KENNETH WOOLLAM. Afterwards Mr. Russell was presented with a pastel portrait and the complete piano music of Robert Schumann.

AVRIEL ANDERSON'S work "Mono Status" for three clarinets has been accepted by the International jury for inclusion in the 1979 International Society for Contemporary Music programmes, to be held this year in Athens.

DAVID WALDMANN (with us 1970-4) writes from Israel: "I am married to my Israeli wife Zahava and have a 6 month old boy. I am working as a choral conductor in the south of Israel."

DR GEORGE THAIBEN-BALL gave a Recital of Organ and Choral Music with the Temple Church Choir on 18th March 1979 to mark the completion of sixty years as Organist and Choirmaster at the Temple Church.

MALCOLM FOX is now Dean of Music at Adelaide University.

DAVID HORWOOD has resigned from the post of Director of Music at Wellington School, Somerset, and is training to teach deaf children.

PETER JONAS is now Artistic Administrator of the Chicago Symphony Orchestra.

JOHN KINGSLEY SMITH has begun two years' training at Ridley Hall for the Anglican ministry. His wife, CHERITH MILBURN-FRYER, will continue with her singing career and John hopes to do some singing also.

JAYNE LAWTON is now teaching at The Mount School, York.

DR LAURA MURRAY is now a member of the faculty of the University of the District of Columbia, U.S.A.

Marriage

GIFFORD-HALLS: Gerald Gifford* to Pauline Halls, 14th April 1979.

GERALD GIFFORD has become a member of the Music Faculty at Cambridge.

RECORDS

Recently released recordings by Gerald Gifford include a collection of music for Trumpet and Organ, with Crispian Steele-Perkins (Enigma K 23529), a disc of Eighteenth Century English Keyboard music (Bath University Recordings BUR 1002), and the six Organ Concertos by John Stanley (Op 10) with the Northern Sinfonia Orchestra (CRD 1065).

RCM UNION

We look forward to enrolling a number of ex-student members of College when they leave in July. The subscription for the first two years is £1.50 p.a.

Overseas members and magazine subscribers are reminded that the rate is increased to £2 p.a. from 1st September 1979. The rate for home members remains at £2.50.

NEW MEMBERS

Dr Kenneth Abbott
Malcolm Fox
Beatrice Harper
Dr Laura Murray
Sidney Pavey
Vincent Smith
Roderick Swanston
Nöel Taylor

SYLVIA LATHAM, *Hon. Secretary*

COLLEGE RECORD

11th January

1st ORCHESTRA OPEN REHEARSAL conductor SIR CHARLES GROVES

19th January

GUITAR RECITAL

WALTON Bagatelle no. 5 (1972); Lawrence Tendler *guitar*. DAVID PASH Trio (1978); Lawrence Tendler *guitar*, Mark Walton *violin*, Michael Christie *cello*. BRITTEN Nocturnal (1963); Peter Howe *guitar*. STEPHEN DODGSON Duo Concertant (1973); David Catling *guitar*, Monika Vogel *harpsichord*. BRYAN KELLY Basque Suite (1978); Adrian Harrison *guitar*, Surendran Reddy† *harpsichord*. RUTH NUNN Two Short Sea Pieces; Ruth Herman *guitar*, Elaine Herman *violin*. BRITTEN Four Songs from the Chinese; Susannah Self *soprano*, Graham Newling *guitar*. SMITH BRINDLE Four Fragments from "El Polifemo de Oro" by Garia Lorca. LENNOX BERKELEY Sonatina; Simon Rogers *guitar*.

22nd January

INFORMAL CONCERT THE FIRST ORCHESTRA

leader Gregory Squire‡
conductor RICCARDO MUTI

BEETHOVEN Overture: Leonora No. 3; STRAVINSKY Suite: The Firebird (1919).

LECTURE RECITAL

American Piano Music of our Century
Dr Charles Timbrell

AARON COPLAND Piano Variations (1930); DENNIS RILEY Six Canonic Variations (1964); AARON COPLAND Night Thoughts (1972). GEORGE CRUMB (b. 1929) Makrokosmos Vol. 2, Par 2 (1973).

29th January

INFORMAL CONCERT

BAX Sonatina; Christine Hurley *cello*, Elizabeth Quirk *piano*. BRAHMS Five Songs; Deborah Atkin‡ *mezzo-soprano*, Adrienne Windridge *piano*. MILHAUD Duo Concertant; Susan Hurrell *clarinet*, Clive Pollard *piano*. BARTOK Suite: "Outdoors"; Surendran Reddy† *piano*.

2nd February

85th BIRTHDAY CONCERT FOR PETER MORRISON, O.B.E.

LISZT Vallée d'Obermann; David Green *piano*. BACH Sonata in G minor (1st Movement); Gabrielle Lester§ *violin*. RAVEL Three Songs from "Don Quixote"; Stewart Buchanan *baritone*, Bryan Evans *piano*. BRAHMS Variations on a Theme of Paganini, Book II; David Green *piano*.

FIRST CHAMBER ORCHESTRA

leader Madeleine Mitchell
conductor RAPHAEL SOMMER

GRIEG Holberg Suite, Op. 40; MOZART Violin Concerto no. 5 in A, K. 219; solo violin Ani Schnarch. TCHAIKOVSKY Serenade Op. 48.

5th February

INFORMAL CONCERT

PARRY Sonata in D major; FAURE Impromptu, op. 86; Rachel Masters§ *harp*. BRAHMS Four Songs; Paula Matkin§ *mezzo-soprano*, Bryan Evans† *piano*. BEETHOVEN Sonata in E, op. 109; Liora Ziv-Li *piano*.

6th February

THE SECOND ORCHESTRA

leader James Clark†
conductor MICHAEL LANKESTER

PROKOFIEV Cinderella Suite No. 1, Op. 107. ARUTUNYAN Concerto for Trumpet and Orchestra; solo trumpet Gaynor Woodhouse. RAVEL L'Enfant et les Sortilèges; with singers from the Opera School.

8th February

RICHARD STRAUSS *Serenade for Wind*, op. 7; First Chamber Orchestra Wind Section, coached by Douglas Moore. DITTERSDORF *Double Bass Concerto*; Patrick Laurence solo *double bass*. Conductor: Patrick Lannigan. BRITTEN "*On This Island*"; Michelle Forrest *soprano*, Harriet Lawson *piano*. MARCEL DUPRE *Variations sur un Noël*, op. 20; Mark Jones *organ*.

12th February

2nd CHAMBER ORCHESTRA

leader

conductor JOHN FORSTER

MENDELSSOHN *Overture: The Fair Melusine*; ADRIAN CRUFT *Divertimento*; MOZART *Clarinet Concerto*; Eileen Macauley, solo *clarinet*. SCHUBERT *Symphony No. 2*.

19th February

INFORMAL CONCERT

JANACEK *In the Mists* (V Mlach); Margaret Lynn^f *piano*. WOLF *Four Songs*; Karen Enevoldson, Elizabeth Burley[†] *piano*. LENNOX BERKELEY *Sonatina*; Cindy Foster[§] *violin*, Robert Bridge[§] *piano*. FINZI *Three Songs* from "*Earth and Air and Rain*"; Jonathan Coad *baritone*, Neil Buick *piano*. Poulenc *Sonata* (1922); Ian Smith *horn*, Pauline Fisher *trumpet*, Lindsay Shilling[‡] *trombone*. DARYL RUNSWICK "*Strauss in the Doghouse*", from "*Suite and Low*"; Peter Frey, Jan Wallin, David Pearl, Mary Condliffe *double basses*.

20th February

ABENDLIEDER

BRAHMS *Three Duets*; Mary Greenfield *mezzo-soprano*, David Boast *bass-baritone*, Bryan Husband *piano*. *Five Gypsy Songs* (*Zigeunerlieder*); Susan Devlin *mezzo-soprano*, Clive Pollard *piano*. *Three Songs*; Eng Meng-Chia *baritone*, Clive Pollard *piano*. *Two Songs*; Paula Matkin[§] *mezzo-soprano*, Colin Start *viola*, Robert Duncan *piano*. *Three Songs*; Yau Lim *bass*, Nget-Sim Chin[§] *piano*. PFITZNER *Three Songs*; Caroline Simcoe-Gerson *soprano*, Dominic Seligman *piano*. RICHARD STRAUSS *Four Songs*; Helen Kucharek^f *soprano*, Michael Rosewell *piano*. JOAN LITTLE-JOHN *Two Songs*; HELEN GLATZ *Two Songs*; both groups by Ann Aldridge *soprano*, Michael Rosewell *piano*. JOSEPH MARX *Four Songs*; Phillip Salmon^{||} *tenor* Michael Rosewell *piano*. ARNOLD SCHONBERG *Four Songs* from *Brettlieder* Janis Kelly *soprano*, Neil Buick *piano*.

22nd February

CHAMBER CONCERT

BACH *Chromatic Fantasy and Fugue*; Su-Chen Chen *piano*. BIZET *Three Songs*; Barbara Nias *soprano*, Stephen Betteridge *piano*. PROKOFIEV *Sonata in D*, op. 94; Jonathan Bager^f *flute*, Hector Moreno *piano*. MOZART *Horn Quintet in E flat*, k. 407; Simon Law [§]*horn*, Keith Pascoe^f *violin*, Stuart Eaton[§] and Josephine St. Leon *violins*, Andrew Shulman[§] *cello*.

26th February

COMPOSERS' GROUP CONCERT

IAN RICHARDS *String Quartet*; Paul Mann^f and Roger Redgate *violins*, Joy Watson *viola*, Andrew Yeats^f *cello*. IAN ASSERSOHN *Echo* (words by Christina Rossetti); Susan Devlin *mezzo-soprano*, Janice Hewitt *piano*. ANNA BARRY *Sextet*, in eight short movements; Aldo Abrev *treble recorder*, Catherine Pluygers *oboe*, Simon Law[§] *horn*, Duncan Gould^f *bass clarinet*, Sarah Hedley-Miller *cello*, Rachel Masters[§] *harp*; director, Surendran Reddy[‡]. SUSANNAH SELF "*Wood*"; Catherine Pluygers *oboe*, Mark Robinson *violin*, Andrew Gillett *viola*, Michael Christie *cello*. AIDAN FISHER "*Smallcombe Heap*"; Aidan Goetzee *flute*, Keith Burston^{||} and Richard Agg *pianos*, Jeffery Wilson and Peter Jones *percussion*, David Watt *organ*. Directed by Aidan Fisher. PETER JONES "*Erudition*"; Aidan Goetzee *flute*, Mark Walton *violin*, Andrew Gillett *viola*, Michael Christie *cello*, Terence McNamara and Richard Pigg *pianos*. Directed by Peter Jones. ROBIN WALKER *Improvisations on Hopkins*; Paul Bagshaw *flute*, Duncan Gould^f *clarinet*, Richard Dickins^{||} *bass clarinet*, Peter Wright^f *trumpet*, David Juritz[‡] *violin*, Aileen Morrison *viola*, William Bruce *cello*. Directed by Robin Walker.

5th March

FRANK BRIDGE, the Centenary of his Birth

BRIDGE *Phantasie in C minor for Pianoforte, Violin and Cello; Trio No. 2 for Pianoforte, Violin and Violoncello; Manoug Parikian violin, Amaryllis Fleming violoncello, Bernard Roberts pianoforte.*

5th March

EARLY MUSIC GROUP CONCERT

English Masque Tunes; Music by Byrd, Will Lawes, Wilbye, Nicholson, Jacques Gallot, Telemann; Paula Jane Baxendale and Anthony Halliday *harpsichords*, Susannah Self *soprano*, David Parsons *baroque lute*, Claire Carrington, Paula Boulton, Kim Lawson, Timothy Woods, Ruben Guzman, *recorders*; Richard Campbell, Giles Lewin, Adrienne Clinch, Simon Rogers, Michael Christie, Jeremy Cooke, *viols*, Simon Ayling, Elizabeth Barnes *baroque violins*, John Fitzpatrick, Timothy Woods *baroque violas*, Suzanne Madin, Valerie Cullen *baroque cellos*, Timothy Collins, *keyboard*.

8th March

THE FIRST ORCHESTRA

leader Gregory Squire†

conductors NORMAN DEL MAR and PAUL BURNETT

BEETHOVEN *Overture: Fidelio* (conducted by Paul Burnett); POULENC *Concerto for Two Pianos*; Norberto Capelli and Hector Moreno. DEBUSSY *Trois Images*; PROKOFIEV *Symphony No. 5, op. 100*.

9th March

THE FIRST CHAMBER ORCHESTRA

leader Madeleine Mitchell§

conductor RAPHAEL SOMMER

WAGNER *Siegfried Idyll*; LENNOX BERKELEY *Concerto for Flute and Orchestra*; Louise Glanville *solo flute*, SCHUMANN *Symphony No. 2*.

13th March

THE SECOND ORCHESTRA

leader James Clark†

conductor MICHAEL LANKESTER

MOZART *Adagio and Fugue for Strings, K. 546*, MOZART *Horn Concerto No. 3 in E flat, k. 447*; Paul Burnett, *solo horn*. BRUCKNER *Symphony No. 7 in E*.

19th March

THE BACH CANTATA CLUB

leader Gregory Squire†

organ Morley Whitehead

conductor DENYS DARLOW

SCHUBERT *Stabat Mater*; Helen Kucharek† *soprano*, Philip Salmon† *tenor*, John Hall *bass*, SAINT-SAENS *Messe de Requiem, op. 54*; Amanda Muir *soprano*, Deborah Atkins† *contralto*, Andrew Yeats† *tenor*, Meng-Chia Eng *bass*.

20th March

THE SECOND CHAMBER ORCHESTRA

leader Elizabeth Wexler§

conductor JOHN FORSTER

BRAHMS *Serenade No. 2 in A, op. 16*, SAINT-SAENS *Piano Concerto No. 2 in G minor, op. 22*. Melanie Horne *solo piano*. BEETHOVEN *Symphony No. 6 in F major, Op. 68, "Pastorale"*.

22nd March

THE 20th CENTURY ENSEMBLE 10th ANNIVERSARY CONCERT

leader James Clark†

conductors EDWIN ROXBURGH and STEPHEN SAVAGE

BERNARD STEVENS *Symphony No. 2*; conducted by Stephen Savage. VARESE *"Octandre"*; conducted by Stephen Savage; Jonathan Bager *flute*, Julia Shaw *oboe*, John Boyd *clarinets*, Geoffrey Colmer *bassoon*, Nigel Black *horn*, Gareth Bimson *trumpet*, Mark Hamlyn *trumpet*, Alan Ferguson *double bass*. KARLHEINZ STOCKHAUSEN *"Trans"*; conducted by Edwin Roxburgh. Peter Wright *solo trumpet*, Joy Watson *solo viola*, Sarah Hedley-Miller *solo cello*, Lawrence Casserley *electronics*, Ian Richards and Eddie Franklin-White *electronics assistants*. JANACEK *Sinfonietta*.

A.R.C.M. EXAMINATIONS—APRIL 1979

SECTION I—Pianoforte (Performing)

†Dorothy De Val (London)

Adrian Richard Peter Sims (London)

Simon Kingsley Twiselton (Coventry)

SECTION II—Pianoforte (Teaching)

Peter John Antonelli (E. Lothian)

Daniel Francis Beriger (Berne,
Switzerland)

†Robert David Bridge (Cobham)

Richard Jonathan Brittain (London)

Elizabeth Francesca Cohen (London)

Stewart John Emerson (Heston)

Ian James Gaukroger (London)

Douglas Peter Gould (Southall)

Vanessa Jayne Latarche (Isleworth)

John Lenehan (London)

Julie Nicole (St. Peter Port)

Judy Clare Spencer (Bath)

Susanne Tam (London)

Christopher John Williams (Chigwell)

SECTION IV—Organ (Performing)

Graham Bint (Oxford)

SECTION V—Organ (Teaching)

Peter James Newell (Croydon)

Neil Sheard (Bradford)

SECTION VI—Strings (Performing)

Violin

Ann Fiona Morgan-Williams (Wimborne)

Andrew Edward Lloyd Pearson (Clwyd)

Roger John Redgate (Bolton)

Mark James Robinson (Hull)

Yvonne Beryl Yakes (Romford)

Viola

Michael Ian Lloyd (London)

Jacoba Rachel Vyse (London)

Richard Wagner (London)

Violoncello

†Caroline Neil (Perth)

Double-Bass

Paul Miller (London)

SECTION VII—Strings (Teaching)

Melanie Jane Lanham (Reading)

†Madeleine Louise Mitchell (Romford)

Peter Whitfield (Beckenham)

Viola

Mark Davies (London)

Violoncello

†William Bruce (Huddersfield)

Deborah Mary Hall (Alderley Edge)

Katharine Anne Spath (Cranleigh)

SECTION VIII—Harp (Performing)

†Rachel Masters (Tadworth)

SECTION IX—Wind (Performing)

Flute

Louise Glanville (London)

Neil McLaren (Saltash)

Oboe

Julia Rosemary Shaw (Aylesbury)

Bassoon

Christopher Vale (Coventry)

Horn

Ian Nicholas Smith (Wembley)

Timothy Derrick Caister (Hordle, Hants)

Trombone

John D. Flack (Benfleet)

Jeremy Cameron Gough (London)

Julian Windross (Pinner)

SECTION X—Wind (Teaching)

Flute

Susan Goodwin (London)

Felicity Kent (Chelmsford)

Charles Peter Lynch (Liverpool)

Clarinet

Beverley Ann Filby (Bury St. Edmunds)

Jennifer Lewis (London)

Bassoon

Alan Boxer (London)

Andrew John Jakob

(Kingston-upon-Thames)

Horn

Louise Arthur (London)

SECTION XI—Singing (Performing)

Judith Ellen Barnes (Eastbourne)

Rachel Benson Cowan (Edinburgh)

Charlotte De Rothschild (London)

Jane Katherine Gregory (Croydon)

Naomi Margaret Johnston (Ballymoney)

Heather Grace Keens (Liphook)

†Jennifer Susan McCulloch (London)

Lorna Ramikie (London)

SECTION XVIII—Guitar (Performing)

Robert A. Hoy (Canvey Island)

Simon Alan Rogers (Hornchurch)

SECTION XX—Lute (Performing)

David Nigel Parsons (Bath)

† With Honours

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